

That we may remember the loved who are gone, and be remembered by those who are here.

She Sleeps Beneath the Elms,

SONG AND CHORUS.

"Softly Sing, Love,"**

SONG AND CHORUS:

I stand on Memory's Golden

SHORE:

SONG AND CHORUS:

BY

J. P. WEBSTER.

CHICAGO:

Published by **ROOT & CADY**, 95 Clark Street.



Entered, according to Act of Congress, A. D., 1864, by Root & Cady, in the Clerk's Office of the District Court for the Northern District of Illinois.

[illegible]

To Mrs. Gertrude C. Bennett.

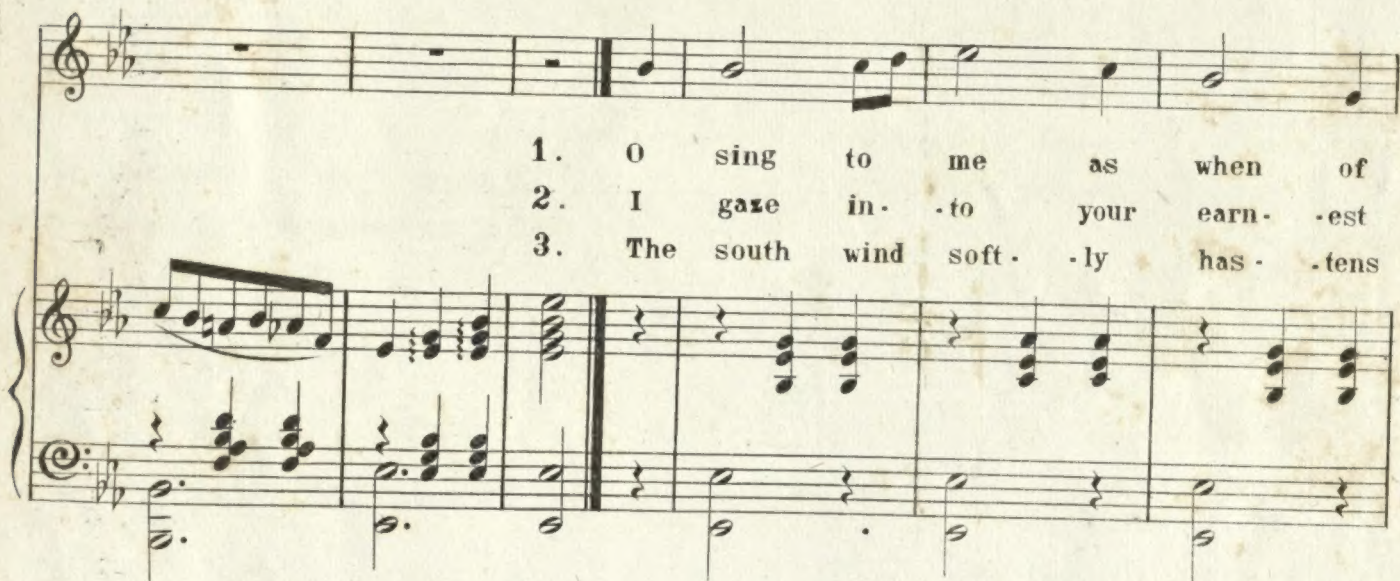
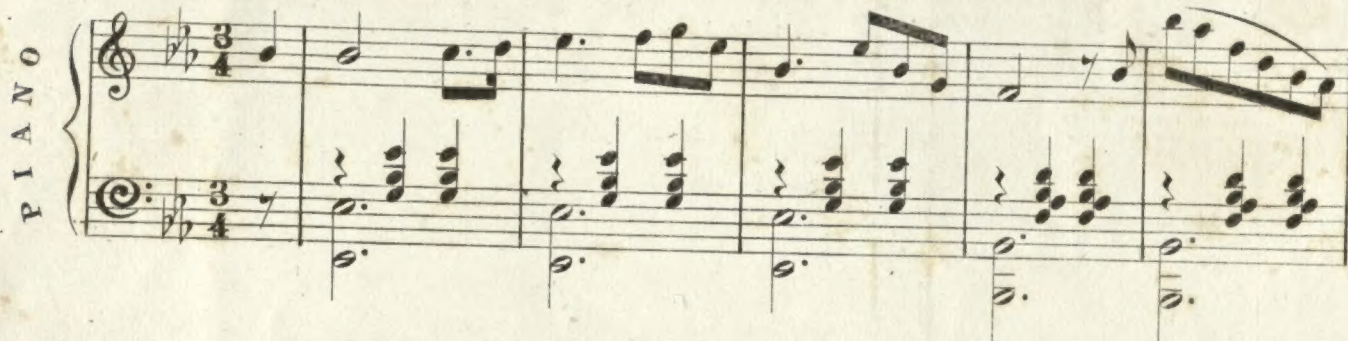
2

"SING SOFTLY, LOVE"

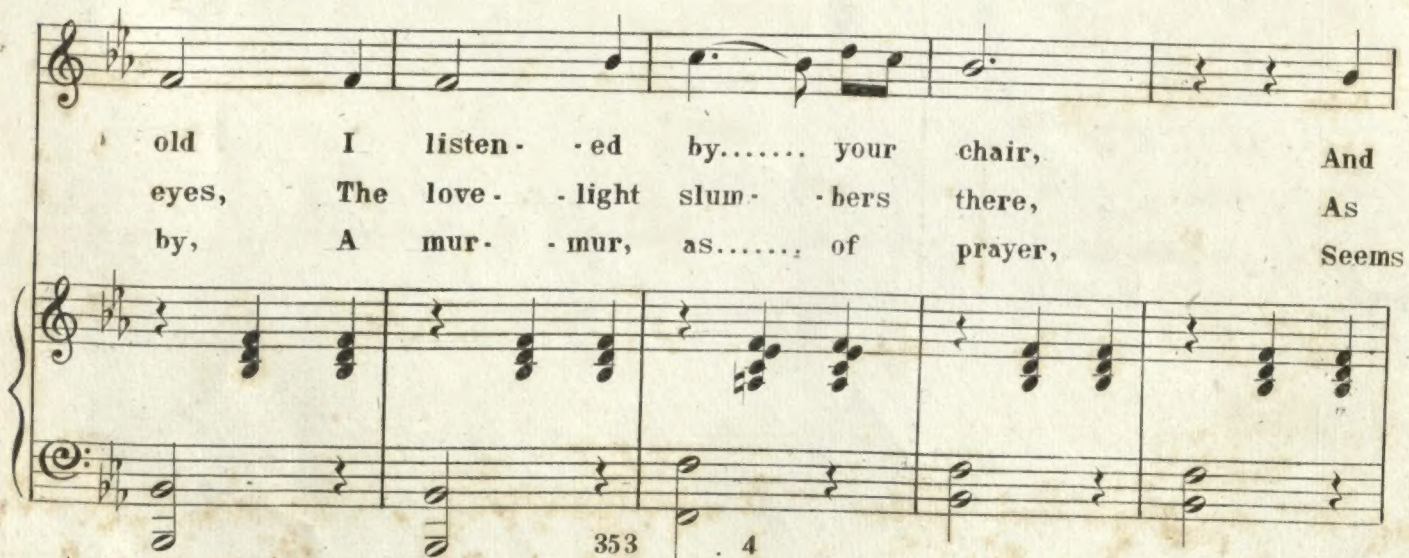
Words by S. FILLMORE BENNETT.

Music by J. P. WEBSTER.

PIANO



1. O sing to me as when of
2. I gaze in- to your earn- est
3. The south wind soft- ly has- tens



old I listen- ed by..... your chair, And
eyes, The love- light slum- bers there, As
by, A mur- mur, as..... of prayer, Seems

en - - - vied e'en the sun - - - set gold, That nes - - - tled
in an an - - - gel's ho - - - som lies The yet un -
waft - - - ing from the sun - - - ny sky, And fills the

in your hair. Sing soft - - ly, love; five
ut - - - tered prayer. My soul is kneel - - ing
slum - - brous air; I know the hand that

gold - - en years Have dawned since those sweet hours;
as..... of old A pil - - grim at..... love's shrine;
rests..... in mine Shall lead me hence for aye,

4

The path we en-tered on with fears, Has
To thee I tell the tale oft told By
As in our mer-ry mar-riage time, It

proved a walk of flowers.....
lov-ers' lips ere mine.....
led my heart a-way.....

QUARTETTE

AIR Sing soft-ly, love,..... sing..... soft-ly,.....

ALTO Sing soft-ly, love,..... Oh love, sing soft-ly, for

TENOR Sing soft-ly, sing soft ly, Oh love, sing soft-ly, for

BASE Sing soft-ly, sing soft ly, Oh love, sing soft-ly, for

PIANO 353 4

Sweet are the hours that fly..... While you and I to.

Sweet are the hours that fly..... While you and I to.

Sweet are the hours that fly that fly

The first system contains six measures of music. It features three vocal staves (treble, treble, and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: 'Sweet are the hours that fly..... While you and I to.' for the first two vocal staves, and 'Sweet are the hours that fly that fly' for the bass staff. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand.

geth- -er sit As in the days gone by.....

geth- -er sit As in the days gone by.....

The second system contains six measures of music, continuing from the first system. It features the same three vocal staves and piano accompaniment. The lyrics are: 'geth- -er sit As in the days gone by.....' for the first two vocal staves, and 'geth- -er sit As in the days gone by.....' for the bass staff. The piano accompaniment continues with eighth-note chords in the right hand and single notes in the left hand. At the bottom of the page, the number '353' and a small '4' are visible.

353 4

NEW MUSIC:

PUBLISHED BY
ROOT & CADY,
95 CLARK STREET, CHICAGO.



Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronunciation, and manner.

Mine heart is broken into little pits,
 I tell you, friend, what for:
 Mine sweetheart-heart, von coot patriotic kirl,
 She drives me off mit der war.
 I fights for her der patties of te flag—
 I schtrikes so prave as I can:
 Put now long time she nix reimpers me,
 And coes mit another man.

Chorus.—Ah! mine franlein!
 You ish so ferry unkind!
 You coes mit Hans to Zhermany to live,
 And leaves poor Schnapps behind.

Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 25 cents. Key of A flat (four flats). Ranges to E² above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,
 And green be the turf on thy breast;
 The glorious stars of our banner shall watch
 O'er the graves where our heroes rest.

Sleighting with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,
 (There's an arm inside, of course.)
 While she gaily holds the ribbons,
 And drives your fancy horse.
 Your heart, oh, how it flutters,
 Your head, oh, how it whirls,
 One has such funny feelings
 When sleighting with the girls.

She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). Ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,
 Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.
 Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.



I stand on memory's golden shore,
 And muse and dream, this autumn night,
 Recalling forms that nevermore
 Shall bless on earth my weary sight.
 I reach in vain to grasp the hands
 That beckon from the further side,
 Where gleam the shining silver sands—
 Where murmurs soft the silver tide.

Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,
 For swift are the hours that fly—
 While you and I together sit,
 As in the days gone by.

Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents. Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,
 Come back the darling days of yore;
 When first I knew how tried and true,
 Could be the heart of Maudie Moore.

Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,
 Behind the woody hill;
 The sky was all in crimson drest,
 And silent was the mill.
 Upon the breeze, a gentle sound
 Was wafted o'er the plain,
 And soon with fairy step and bound,
 Came Lottie down the lane.

One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,
 One by one the moments fall—
 Some are coming, some are going—
 Do not strive to grasp them all.

Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A². Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!
 Soul of truth and tenderness,
 Never more this aching bosom
 Gentle head as thine shall press.

Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care!
 While love, sweet love, is everywhere.

Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,
 Dwells in thy magical voice.

Will you come to meet Me, Darling.

Song and quartette, by G. F. Root; price 25 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the

melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,
 Farther on to press their way,
 When my spirit waits the bidding
 To be severed from its clay
 I shall need some hand to guide me
 O'er the dark and flowing tide;
 Will you come to meet me, darling,
 When I reach the river side?

Ah, He Kissed Me when He Left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,
 And his parting words remain
 Treasured deep within my bosom,
 "Dearest, we shall meet again."

Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,
 And your lips are trembling too,
 And you turn your blushing cheek, love,
 From my long and earnest view—
 Can I hope? ah, no! the thought is vain, love,
 But the hand! why comes it near?
 And those murmured words—O joy, love,
 They have banished every fear.

All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 25 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—
 The hero of battles renowned;
 He has won the bright laurel,
 Its garland he wears;
 And his name thro' the world we will sound.

Who'll Save the Left?

A scene in the battle of Murfreesboro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,
 Cutting their way on the left and the right.

Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we're a gwine to shoot!
 Look out dar, don't you understand?

Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,
 Pilly willy wink das ist mein fife,
 Tic nic noc das ist triangle,
 Bom, bom, bom das ist mine trombone, &c.

Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 25 cents. Key of B². Tender and beautiful.

Just before the battle, mother,
 I am thinking most of you,
 While upon the field we're watching,
 With the enemy in view;
 Comrades brave are round me lying,
 Fill'd with thoughts of home and God,
 For well they know that on the morrow
 Some will sleep beneath the sod.

Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,
 With the laurels they shall gain;
 When we go to give them welcome, brother,
 We shall look for you in vain.
 We shall wait for your returning, brother,
 Though we know it cannot be;
 For your comrades left you sleeping, brother,
 Underneath a southern tree.

O, come you from the battle field!

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 25 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle field, and soldier can you tell
 About the gallant Twentieth, and who are safe and well?
 Oh, soldier! say my son is safe, for he is all my care,
 And you shall have a mother's thanks, a widow's mother's prayer."

The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 25 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,
 Whose waters turn'd the noisy mill,
 And close beneath the tall old oak,
 That nodded on the sloping hill,
 The woo-bine creeping o'er the walls;
 The sunshine on the grassy plot;
 How beautiful were they to me,
 When home was in that old brown cot.

Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blowing,
 And the spring-time grass was fresh and green;
 And the birds by the brooklets their sweet songs were singing
 When I first met my darling Daisy Deane.

Within the sound of the Enemy's Gun.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's gun,
 Within their sound are we;
 A gallant band of patriot sons,
 Fighting the battles of Liberty.

